

## LONDON PICTURES.

## THE NEW GALLERY—THREE EXHIBITIONS OF WATER COLORS.

London, April 28.  
Peculiarly and Regent-st. are not far apart, but in passing from the Royal Academy to the New Gallery one goes from a conventional to a more original and creative force. It is not so this year. The pictures in the New Gallery lack originality. The few exceptions the artists appear to be wide awake and intensely practical. They are not dreaming dreams. They are not trying to do what is hazardous to be submitted to the judgment of the Academy, but are working on the walls which will enable any one to determine whether the art of the future is to be the art of the present.

Mr. Edward Burne-Jones, with two romances in oils on canvas, in place of five last year, dominates the exhibition again as he has done in the past. But his work, while imaginative in conception and unique in harmonies of color, has no essential new qualities when compared with previous examples of his art. One of his pictures is a study of luminous blues and grays. The sky is streaked with a steel glimmer of radiance and the promise of dawn, yet it is so soft and tender as to seem like a memory of moonlight. With her face and flowing draperies illumined with the silvery sheen stands on tiptoe, or else, as if dancing, Aurora, swinging her cymbals. It is a long, slender, woman with the sad, thoughtful face whom this master of poetic art has painted before, although her melancholy is more noticeable, since it does not come from the Greek idea of joyousness which is associated with the rosy-fingered morning. The garments of blues and grays, now deepening, now fading, but always luminous, is the same from which this characteristic figure has often been faded into view. It is not a classical creation, but with Homeric spirit, any more than the last year's gray Lucifer was Miltonic. It is simply one of the visions which Sir Edward sees in the dreamland where he works.

The other picture is Laocœus at the Chapel of the Sea. A masterly composition in which the varying and contrasting tones of green are harmonized. It is not the Arthurian romance which has been embodied in immortal verse. It is the painter's own poem of wonderland. The knight has dismounted from his horse, laid aside his shield and fallen asleep in a thicket; and an aged, tall and slim like Aurora, and with an aged, positive expression, motions to him to withdraw from the holy place. Everything is idealized, the dreaming warrior with his effeminate face, the wan and weary angel, and even the enchanted wood with its strange growths and flickering shadows. On the adjoining wall not far away is the portrait of a soldier—an honest, downright conventional picture. That is the plain prose of the art, Sir Edward's Laocœus is a romance of his own inspired by poetic imagination and provided with a matchless scheme of color as a scenic setting.

## A PORTRAIT BY MR. SARGENT.

The best portrait in the gallery is Mr. Sargent's painting of Countess Clara Aldington, for which Mr. Llewellyn's Mrs. Cosmo Bevan serves as a foil. The two portraits are of the same size and are close together on the same wall, and each presents a lady in a white gown; but one is vitality, whereas the other is cold and conventional. The Countess has risen suddenly from a low-backed settee and stands with the pink palm of one hand turned outward, with lips parted with her face lighted up with a smile. There is nothing theatrical in the pose. The Countess is about to speak, and it will be something light and pleasant to hear. The pose suggests suddenly arrested movement; the warm red tint in face and hands denote intensity of vitality; and the smile reveals joy in life. Briefly, the portrait is a spontaneous, simple revelation of a livable nature. The costume, the settee and accessories are painted with that boldness of stroke for which Mr. Sargent is conspicuous. Qualities of texture, beauty of satin lustre and various delicate shades of white in ribbons and lace are produced with great freedom of handling. Another portrait-painter seems to work with less meditation and with greater recklessness of stroke. None other has more precision of method and technique.

Mr. Shannon has two fine portraits, one of a fashionable lady and the other of Lady Mappin, and Mr. Richmond has another of a tall, graceful figure with a pale face, with a singular but effective background of green tones. These are the best portraits after Mr. Sargent's masterly example of the art; but there are many more which are distinctly inferior. Mr. Dampier May has faithfully reproduced Cardinal Manning's face without revealing the character of the great prelate, or even suggesting the distinction and stiffness of his manner. The Duke of Argyll, Mr. Arthur Balfour, Mr. Thomas Hardy and other celebrities are hardly more fortunate.

There are four pictures by Mr. Watts, characterized by his Venetian wealth of color and peculiar atmospheric effects, which tend to produce an impression of unreality. The best of these is a mystical allegory, "Time, Death and Judgment," with finely contrasted effects of blue, red and orange. Time is an athlete, Judgment has a sword, and Death is a sad-faced angel with withered flowers in her lap. Another picture is a strong composition in dark reds. It is Earth, a woman of clay apparently without a soul. Then there are two studies of Adam and Eve in innocence and conscious guilt. There are six pictures by Mr. John Millais, Mr. Holman Hunt and Mr. Walter Crane. The most daring experiment is Mr. Walter Crane's "Rainbow and Wave," in which the nymph of the iridescent light stoops to kiss the finger-tip of her sister rising to meet her out of the sea. The figures are gracefully drawn, and there is splendor of light, but with all the disturbance in the sea there is a lack of mobility in the water. It is a vivid, overwrought bit of sensationalism in art, rich in imaginative power, but poor in that poetical spirit which imports to Sir Edward Burne-Jones's work the unique distinction of genius.

## NOT STRONG IN GENRE WORK.

Neither Sir John Millais nor Mr. Holman Hunt has anything in the New Gallery this year, and there is only one work by Mr. Alma-Tadema, and that is not one of his best pictures. It is a family group of four, with eyes fixed upon a picture on the wall. Each head is admirably painted with varying expressions of admiration and criticism; and lower down there is a collection of four pairs of hands brought within the compass of a small canvas. As the picture is meant to be a study of character in gesture as well as facial expression, the hands serve a useful purpose; but they seem to be unduly conspicuous. Of the beauty which is dear to this painter's heart—the loveliness of flowers and the surfaces of marbles and rich textures—there is not a trace in this picture. But he is true to the traditions of his school, doing the work in hand with grim literalness and simplicity. Mrs. Alma-Tadema has a genre picture in which two lovers are sitting with their backs to a window so that the light is reflected except when it touches the hair or the tips of the shoulders. It is a fine study of light and is suffused with tender sentiment. The collection as a whole is not strong in genre work.

Mr. Alfred Parsons has the most important landscape, "Cotswold," a wide prospect of English pasture land, with scanty verdure and ragged edges. The wonder is that under the soft pink glow of the sunset the ground should look as it does. Mr. Albert Goodwin's "Venice" is certainly cool and restful, and it is beautifully painted and full of promise. Mr. George H.

Boughton has two miniature snow pictures which are dainty bits of work. Mr. George Hitchcock has a curious and not intelligible "Christmas Dream," with a broad expanse of woolly snow and a figure with a brass halo in the center. The collection as a whole is below the level of last year's exhibition. "Aurora," "Laocœus" and Mr. Sargent's brilliant Countess—perhaps I ought also to add Mr. Alma-Tadema's portrait study and Mr. Watts's two chief allegories—were not in it, there would be little to indicate that vitality of energy which is the best quality of the modern English school. At Burlington House evidence that the artists are working earnestly, thinking deeply and improving their technique is never lacking; but one expects less conventional art at the New Gallery, bolder and higher imaginative flights and the inspiration of originality. These things are lacking this year.

## WATER COLOR EXHIBITIONS.

The annual exhibition of the Royal Society of Painters in Water Colors may also be described roughly as distinctly below the usual level of artistic merit. Bright and cheerful are the spacious rooms where one seems to be suddenly transported far from the madding crowd of Piccadilly and Pall Mall, and left free for an hour to dream of castles, sylvan retreats and fair women and to revel in luxuriance of color. Originality is not favored here. The main object of the society is to preserve the traditions of the early masters of English water colors; and, while there is a new school of workmen which is now contributing the most interesting pictures, the old methods and formulas prevail and dominate the annual exhibition. It is a tranquil hour that is passed there, and grim, prosaic London has a brighter and more picturesque aspect when one goes out again to join the throng in Pall Mall.

The places of honor are occupied by Professor Herkomer's Crucifixion, which he names "A Rift in the Cloud," and by Mr. Carl Haag's "Golden Gateway in the Temple Area of Jerusalem"; but one picture is unpleasantly melodramatic, while the other is an architectural study marred by many mannerisms. A better example of drawing and coloring is Mr. E. R. Hughes's spirited picture, "The Fugitives." Every figure in the group of men, women and horses is strongly drawn, and there are really splendid effects of color. Not far away is Mr. George Clausen's "The Tired Mother," a sturdy reaper standing in a meadow fringed with flowers. If it suggests Millet, it is not without strength and individuality of its own. Mr. C. Napier Hemy has in "The Wreckers" a beautiful example of water painting, with breadth of atmosphere and subtleties of mist. Mr. Lionel Smythe's "Une Fille du Pays" is a strong bit of work, showing great capacity for expression. A most ingenious picture is Mr. Arthur Hopkins's "Signal for Jack at Sea," in which a woman standing in a bank of flowers is raising a large flag, on each side of which are vistas of the blue. It is a charming study of color, with bold treatment of the flag and delicate painting of flowers. Mr. Robert W. Macbeth's "Foster Mother" is a good example of painstaking detail work. There are other and perhaps greater names than these, but these are the pictures at which one cares to look a second time after making the round of the main room.

The Royal Institute of Painters in Water Colors, the rival society in Piccadilly, has a larger but less interesting collection. Sir James D. Linton has three Shakespearean studies on these walls, the largest, "Jessica," the least satisfactory and easily outshined in interest by "Katherine and Petruchio" and "Sweet Anne Page." Mr. E. M. Wimperley has eight fine landscapes with luminous effects of distance, the best of them being a Welsh scene, "The Way to Craggan." Mr. E. J. Gregory has only one picture, but it reveals his talent for mastering minute detail. It is the portrait of a child propped up on a lounge and falling back on the cushions when weary of play, with his hobby-horse and picture-books around him. Mr. Walter Langley has a lovely bit of genre, "Once Upon a Time," very tender in feeling; and Mr. W. Rainey a deep-toned group of wanderers in a thicket. Mme. Henriette Bonner has two of her charming cat pictures, well drawn and full of the spirit of frolicsome mischief. Then there are flower pieces, marines and landscapes without end. There is much painstaking work on conventional lines; but neither this collection nor the older society's, in Pall Mall, can rival in interest the Guildhall show, which no American visitor to England this summer ought to miss seeing.

## THE GUILDHALL SHOW.

This is a loan collection which illustrates the history of the English art of water colors with examples from the best private galleries. George Barrett, one of the pioneers, is represented by two noble pictures. Turner's wonderful "Chryseis Worshipping the Sun" is here, with his "Worcester," "Ludlow Castle" and many other works of incomparable beauty and richness of coloring. De Wint's "On the River Dart," with its exquisite finish of drawing, is matched by the marvellous draughtsmanship of Proust's "Nuremberg." There are three characteristic works by David Cox, almost as vigorous and poetical as Turner's, and there is "A Grand Scotch Landscape" by Copley Fielding, with majestic mountains and luminous effects of distance which cannot be rivalled by workers of the present day. Bonington is almost the only great name which is not represented. Rossetti, Sir Edward Burne-Jones, Sir John Millais, Sir John Gilbert, Mr. Carl Haag, Mr. Holman Hunt and Mr. Whistler are to be seen here at their best. This exhibition is a revelation of the resources and subtleties of the art of painting in water colors. It serves to emphasize the fact

that if there is to be progress in this beautiful art, there is less need of originality than of painstaking study of the early masters of the craft, who, with all their marvellous technique, were poets and dreamers. I. N. F.

## SOUND SENSE FROM A SILVER MAN.

A RATTLING REPUBLICAN SPEECH.  
WON'T FOLLOW STEWART AND TELLER OUT OF THE REPUBLICAN PARTY.

Hon. Thomas Fitch at the Arizona Territorial Convention, April 29:  
I thought that the secession that the upper gallery grants, combined with other circumstances, would exempt me from any invitation to speak before this convention, but your repeated calls leave me no alternative consistent with courtesy but to answer to them.

The speakers who have addressed you have spoken of the free coinage of silver as a cardinal principle of the Republican party. I fear that the St. Louis Convention may come to trace some of our steps in this matter, and, as the statesmen who control the action of this convention have not included among those deemed most fit to represent Arizona at St. Louis, I feel quite at liberty to tell the truth. (A voice: "Let's have it!") Applause.

I suppose no one will question my long devotion to the cause of free silver coinage. Years ago, at the inception of the movement, I, as vice-president of the National Executive Committee of the Silver Convention, in connection with A. J. Warner, the president, the committee, travelled through the South and West preaching the doctrine of bimetallicism, and have never since had occasion to change my views with respect to the great benefits that might result to this Nation from the complete restoration of silver as a money metal; and yet there are other circumstances quite as influential which must be potent in determining my future action and the future action of many Republicans in this matter.

This morning a friend, who is a member of this convention, and who now honors me with his audience, said to me: Mr. Fitch, you have always been a pronounced advocate of the free coinage of silver; what will you do if the St. Louis Convention should adopt a plank in their platform favoring a single gold standard and denouncing the free coinage of silver? I did not answer his question, but, with your permission, I will do so now. (Applause.)

I belong to the Republican party because its history, the history of the growth, the greatness and the freedom of this Nation; because its purposes are patriotic; because it is the friend of the people; and because it is the friend of the free man. I belong to it because it is just; because its restoration to complete power will rekindle the furnace and start the wheels of progress, and will put the mouths of contented and well paid toil, and put bread into the mouths and hope into the hearts of the poor. (Applause.)

I belong to the Republican party because it is the greatest political organization of freedom that the world has ever known; because it is the guide star after star has been added to our flag; ship after ship has been added to our fleet; factory after factory has been added to our resources; millions upon millions have been added to our wealth; city after city has been developed from a wilderness; and the land has been made a network of iron rails, and furnace fires have illumined the land; and the land has been made a network of iron rails, and furnace fires have illumined the land; and the land has been made a network of iron rails, and furnace fires have illumined the land.

Under the rule of the Republican party these United States have become a Nation whose credit rests at the head of the world's finances. (Cheers.) Whose flag floats proudly upon every sea, and whose arms would come to the drum-beat out of the hives of industry to swarm in the defence of their country on every shore. (Cheers and applause.)

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## BARNARD TRUSTEES HAPPY.

## BRIGHT OUTLOOK FOR THE INSTITUTION.

SOUND CONDITION OF THE TREASURY—PLANS FOR ONE OF THE NEW BUILDINGS TO BE READY WITHIN A FEW WEEKS.

The trustees of Barnard College were in high glee yesterday over the successful ending on Saturday night of the unique contest they had been engaged in, to raise between the rising of the sun and the stroke of 12 the sum of \$25,000, thereby securing Mr. Rockefeller's \$25,000, in the first place, and in the second place \$100,000 from a mysterious somebody else. This mysterious somebody else, by the way, is understood to be a woman, and it is not likely that she would have been heartened enough to have taken her gift if the \$25,000 had not been raised until two minutes after 12. But it was not for the interests of the trustees to let any such impression go abroad.

The efforts of the friends of this institution for the academic education of women during the last few weeks have succeeded in bettering its condition in a large degree. The present quarters of the college, No. 34 Madison-ave., have for some time been inadequate for its use, and purposes and opportunities, and, unless enlargement were made possible, the time was thought not to be far distant when admission would have to be refused to students because there was no room to receive them. The purchase of the new site for Columbia on Morningside heights added to the desire of Barnard for more adequate and suitable accommodations.

The present endowment of Barnard College, owing to the success of Saturday, amounts to about \$250,000. Of this amount \$100,000 is invested in the new site at the Boulevard and One-hundredth streets, the Columbia site, and is beautifully located with respect to natural advantages. Another \$100,000 is invested in the purchase of the funds for a very satisfactory initial building equipment. The lot is 200x300 feet in size, and the building was paid at the time of the purchase last spring. A mortgage was taken for the remaining \$100,000, which will be charged by the mortgage, the last of which was raised Saturday night at 9 o'clock.

Of the remaining \$250,000, \$100,000 was unconditionally given by an anonymous friend, and the balance of \$150,000 was secured by the sale of the old building, which was already referred to for the same purpose. Architects have already been engaged by the trustees, and are now working upon plans for the two new buildings that are soon to be erected.

The initial building, which will be the largest of the hall of sciences and a hall of arts. The plans for one building are promised by the architects, and the other will be completed within a few weeks at the utmost, and the best part of it all is that the money to pay for both buildings is now in the pocket of the trustees. The actual work of building will probably begin before the summer is past, and the new buildings will be in possession makes exceedingly bright her prospects for the future of the institution.

## LIEUTENANT VON VERNER DECORATED.

HIS MOTHER WAS FORMERLY MISS CLEMENTS, OF ST. LOUIS.

Berlin, May 10.—Lieutenant von Verner, of the Prussian Hussars, whose mother was formerly Miss Clements, of St. Louis, has been decorated by the Emperor with his own hands with the Order of the Crown, for bravery in rescuing a number of his comrades from drowning upon the occasion of an accident on a pontoon boat near Potsdam.

## KILLED HIMSELF WITH GAS.

SUICIDE OF WALTER TAYLOR, CHIEF ENGINEER OF "THE BROOKLYN TIMES."

Walter Taylor, fifty-two years old, chief engineer and superintendent of the mechanical department of "The Brooklyn Times," committed suicide yesterday by inhaling illuminating gas. He was found dead on a table in the stockroom of the job department, on the second floor of the building, Nos. 24 and 26 Broadway, Brooklyn. Life had been taken when several hours before he had been seen by the watchman of the building, discovered the body, and placed it in his mouth. The dead man lived with his wife and two children, at No. 74 Montross-st., Brooklyn. The body was found by a watchman of the building, who called to the attention of the police. The police found the body in the stockroom of the job department, on the second floor of the building, Nos. 24 and 26 Broadway, Brooklyn. Life had been taken when several hours before he had been seen by the watchman of the building, discovered the body, and placed it in his mouth. 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